

Connecting Frameworks to District Planning



Planning Thematic Units

The K-12 Visual and Performing Arts Curriculum Frameworks is designed to be used as you create and implement a quality arts curriculum in your classroom. Beginning with SETTING THE STAGE and continuing through each of the disciplines, the document provides rich examples of best practice in dance, theatre, music and the visual arts education.

Are sample units available?

A sample unit, *"Sights and Sounds: Images that Impact"*, follows on pages J3-J24. It presents five lessons that have been designed using the K-12 Visual and Performing Arts Curriculum Frameworks. The first pages (J3-J4) give an overview of the unit, its theme, rationale, and a narrative description of the lessons. The individual lessons each begin with a page showing how the Frameworks was used as the foundation for the writing. The pages that follow give teaching procedures and details of the classroom activity.

Other lesson/unit designs created by Nebraska teachers may be found on the Internet website, <http://artnet.nde.state.ne.us/>.

Where does unit design begin?

As you begin writing curriculum, you may refer to the section USING FRAMEWORKS (pp. 6-13), which explains how the Frameworks document is used in lesson design.

A WAY TO BEGIN (pp.11-13) describes four different starting points:

- 1) The art or performance
- 2) The artist or performer
- 3) The questions
- 4) The theme

CONNECTING FRAMEWORKS TO THE CLASSROOM

This model does not suggest that units or lessons be designed in a linear, sequential process, but as puzzle pieces that build to create the whole.

The form used in *Sights and Sounds* will provide an outline for lesson design created from the Nebraska K-12 Visual and Performing Arts Curriculum Frameworks.

UNIT OVERVIEW: THEME
<u>Rationale for Theme:</u>
<u>Unit Narrative</u>
<u>Lesson Narrative</u>
<u>Goals for Learners</u>

LESSON DESIGN
<u>Activity</u> (Dance, Theatre, Music, Visual Arts)
<u>Approach:</u> <u>Process:</u>
<u>Performance Objectives:</u> The learner will...
<u>Selected Questions:</u>
<u>Selected Sample Activity:</u>
<u>Context for Learning</u>

Rationale for Theme

- Identify “what you are teaching and why you are teaching it” or “what students should know and be able to do.”
- Develop the context and theme that provides the motivation and connection to the desired learning.

Unit Narrative/Lesson Narrative

- A short story or vignette that describes the action of the classroom during the learning process.

Goals for learners

- Select the standards and/or goals that define the learning.

Selecting the paths to learning from the Frameworks Document

- Consider a place to start (pg.11).
- Identify the Approaches and Processes
- Select the arts disciplines to be studied (Dance, Theatre, Music, or Visual Arts).
- Select which of the performance objectives will be accomplished during the lesson(s).
- Check the “Inquiry Chart” for additional questions that may be addressed during the lesson(s). List both question and identifying chart number.
- Select a sample activity on which to base the lesson(s).
- Create a context for learning which sets the activity into a “real situation.” Record this story on the left side of the activity page. The column on the right is for classroom directions. Indicate what is happening and the questions which are being discussed.
- A second page is then used to list teaching procedures; assessment considerations and other resources and connections that need to be addressed as the lesson is developed.

Sights and Sounds: Images that Impact

Rationale for Theme:

The arts have served as a reflection of people and their cultures throughout the ages. In many cultures, the arts are a part of everyday life as they illustrate and interpret what is happening in a given society. Students across Nebraska need to know that the arts are part of their life and not limited to museums, theatres, and concert halls. Nebraska artists and their works, along with common Nebraska experiences were the inspiration for the theme, "Sights and Sounds: Images that Impact." The unit teaches students that important works of art are inspired by and created in our communities.

Unit Narrative

Time and space change our perspective. Do we ever *really* see the things around us? What is *unique* about our community and state? How do we help students learn from their everyday surroundings?

In this thematic unit, students are asked to develop skills of interaction and observation through making critical decisions and creating responses to the sights and sounds around them.

Lesson Narrative

1) Dance: Making the Dance Connection (J5-J7)

This activity focuses on simulation where committee members from a hypothetical group known as the Nebraska Artistic Research Commission, approach individuals about their connection to dance. Using journaling as a tool for discovery, learners are asked to investigate their connections to dance.

This active learning model focuses on the creative approach to connecting. (A12)

2) Theatre: The Bus Stops Here (J9-J11)

The unit continues as learners create a sequel to the screenplay, *Sweetwater*, and submit it to the Commission of Nebraska Artistic Research. The scene describes the unique qualities of the learner's culture and community as experienced by visitors from outer space.

One of the focuses of this active learning model is the aesthetic approach to interpreting. (B21)

3) Music: Critical Choices (J13 - J15)

Continuing the simulation, the Commission has sent a letter requesting the selection of music for its Arts Packet. The learners are asked to listen to, select and/or write works that illustrate Nebraska's past, present, and future through music.

This activity highlights the critical approach to evaluating. (C21)

4) Visual Arts: Art on Site (J17 - J20)

This simulation creates a Commission of Nebraska Artistic Research that calls for communities in Nebraska to send in photographs of what they might contribute to the tour publication, "Sights & Sounds: Images that Impact." Learners are called to review and select *important* Nebraska art works for publication.

The cultural and historical approach to evaluating, provides focus for the lesson developed around the theme inspired by Nebraska artists and art work. (D10)

5) Integrated: Nebraska - Sights, Sounds, Action! (J21 - J24)

The class is invited to create a two-minute TV commercial that highlights Nebraskans and their connections to the arts of the past, present, and future.

This integrated activity focuses on the technical and creative approaches to connecting in Dance (A8, A12), Music (C10, C14), Theatre (B7, B11), and the Visual Arts (D7).

Goals for Learners: (selected goals from page 5)

The learner will:

- Recognize and value the connections between the arts and their own lives and environment.
- Recognize the intrinsic and aesthetic value of the arts in their own learning and creative processes.
- Recognize and investigate the many roles of arts and artists in the past, present, and future.
- Be able to develop criteria based on knowledge and experience in evaluating their own and other's creative expressions or work.

Sights and Sounds: Images that Impact

A Dance Lesson: Making the Dance Connection

Creative Approach to *Connecting*

Performance Objectives:

The learner will

- Identify and communicate feelings through dance. (A12)
- Investigate how dance influences life. (A12)

Selected Questions:

- What connections can I make to dance? (A12)
- How does creative expression in dance help express feelings in my life? (A12)
- How do we create and communicate through dance? (A6)
- What is being communicated? (A10)
- Why is experience significant? (A15)
- What connection can be made between dance and other fields of study? (A20)
- What is my response? (A23)

Selected Sample Activity:

An "emotion" chart is looked at and feelings are discussed and put in motion.

Context for Learning:

To personalize this learning, we have created this lesson, inspired by the suggested questions and sample activity above.

DANCE

Creative Approach

to *Connecting*

What connections can I make to dance?

Questions:

- How does creative expression in dance help express feeling in my life?
- How does dance help me know and improve myself?

Performance Objectives:

Learners will:

- Identify and communicate feelings through dance.
- Investigate how dance influences life.

Sample Activities:

An "emotion" chart is looked at and feelings are discussed and put into motion. Bring in a piece of art or music and, after discussion, have learners select a work of art or music and use movement to describe their feelings. Have learners choose an emotion, fit it to accompaniment, and present a 1-minute movement study to the class. If dance does not convey emotion, the dancer must rework the activity. View a dance on videotape: have learners discuss how it made them feel or react.

Dance Activity: Making the Dance Connection

Dear Diary,

Today, I was asked what dance meant to me and my mind was a total blank. It seems that the Commission of Nebraska Artistic Research is looking for information about how dance has been a part of people's lives throughout history. They decided to begin with asking individuals about how dance has influence their life...

So here it goes...I remember going to dance performances and taking dance lessons for a while. I especially remember my one and only dance recital... There are also memories of the stories my grandparents tell of families traveling for miles as they gathered for evenings of dance and laughter. My family danced to a band with a tuba beat and other families danced to different beats.

The more I write, the more I realize that dance really has been important to me. When I hear music and my body begins to follow its rhythm, I know that feelings are being communicated. Although I would never say that I am a dancer, I am beginning to realize that dance has influenced my life and that in many ways, the way that I move throughout the day is also dance.

That's all for now...

I. WHAT CONNECTIONS CAN YOU MAKE TO DANCE? (A12)

Think about dance and your life. Have you ever felt the urge to dance? Do you dance in your mind rather than with your feet? Record your connections to dance.

II. WHAT IS DANCE?

Dance is expression through movement. It combines TIME/RHYTHMS, SPACE, and ENERGY to communicate a message or feeling. Lets start with facial expression. Using the chart on C20, experiment with how the faces show emotion. Now, allow your body to respond to this emotion. Have your partner try to figure out what emotion you are expressing. (A10)

- Chose an emotion and using full body movement and facial expression. See if your partner can guess what you are expressing. (A22)
- Think about your morning activities and your feelings as the day begins. Create a series of movements that express what you do and how you feel in the morning.
- Use the video (or demonstration) to show the elements of TIME/RHYTHM, SPACE, and ENERGY.
- How could you make the above activities a dance?
- Take the series of morning movements and add the use of TIME/RHYTHM, SPACE, and ENERGY to broaden these movements into a dance. (A9)
- How could creative expression in dance help express feelings in my life? (A12)

III. DANCE COMMUNICATES CONNECTIONS

Preview a short portion of the video and discuss the following questions:

- What is my response? (A23)
- What is being communicated? (A10)
- How does creative expression in this dance connect to feelings in my life? (A12)
- How do we create and communicate through dance? (A6)
- Having seen dancers communicating feelings and emotions using the elements of dance, allow the students to do their morning movements again.

VI. WHAT CONNECTIONS CAN BE MADE TO OTHER TIMES AND CULTURES? (A16)

Learn a folk, national, or historical dance such as a square dance, polka, English country dance, a minuet, or gavotte. Link your dance to its nationality, culture, and time. Consider the geography of the region and how steps in the dance relate to the terrain, costume, and work of the people of the region/time involved.

Take time to discuss your responses within your group!

DANCE TEACHING PROCEDURES: *Making the Dance Connection*

PREPARATION

- TIME – This activity can be completed in one class or extended.
- Collect necessary equipment and materials

CLASSROOM PROCEDURES

- I. Read diary entry.
 - Allow time for students to respond to the diary entry.
- II. Discuss how faces express emotion using the emotion chart as a reference.
 - With a partner, practice showing emotions through facial expression.
 - Watch video demonstration showing the elements of dance (in resource packet) or use the information of the Elements of Dance handout.
 - Form small groups and use the elements of dance to create a series of movements that express morning activities and feelings.
- III. Watch a portion of Alvin Ailey's *I Feel the Spirit*.
 - Write personal responses to the dance performance.
 - Discuss responses.
 - After viewing the video and discussing how the elements of dance are used as the message is communicated, allow the opportunity to do their "Morning Movements" another time.
- IV. Learn a dance from another time/culture.
 - Research the country, its culture and geography. How have things influenced the dance?

EXTENSION ACTIVITIES

- Set the movements to music.
- Manipulate the movements to create different messages.

ASSESSMENT

- The objective being assessed is:
How well is the student communicating a feeling through his/her dance.

An informal assessment can be accomplished as the class responds to the "Morning Movements" created by the small groups. The opportunities given to "rework" the activity will allow the student to have multiple opportunities to self-assess and achieve the goal.

TEACHING STRATEGIES

- Journal writing
- Small group collaboration
- Class/small group discussion

MATERIALS/RESOURCES

- TV and VCR
- Demonstration of elements of dance (Video and/or instruction sheets)
- Excerpts of Alvin Ailey's, *I Feel the Spirit*
- Copies of an emotion chart (e.g., Hevner Chart in the document on page C20 or another chart)

VOCABULARY

- Elements of dance – time, space, energy

CURRICULUM CONNECTIONS

- Social Studies
- Health
- Career Awareness

Dear Diary,

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Take time to discuss your responses within your group.

A Theatre Lesson: The Bus Stops Here

Aesthetic Approach to Interpreting

Performance Objectives:

The learner will

- Identify various levels of meaning in a theatrical work. (B21)
- Articulate the various ways theatre can lead to creative self-expression and personal meaning. (B21)
- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multicultural and nontraditional). (B21)

Selected Questions:

- How did I respond to the play? (B21)
- What does this screenplay mean to me? (B17)
- How does the play help me to see my community in a new way? (B21)
- How does theatre affect life? (B21)

Selected Sample Activity:

Have learners pick a special moment from their lives that involves self and others and visualize it. Think about why the choice was made, feelings at the time and how others might have felt. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture and how the characters are feeling.

Context for Learning:

To personalize this sample activity, a context for learning was created. The theatre activity is found on the pages that follow.

THEATRE

Aesthetic Approach to Interpreting

What does this mean to me?

Questions:

- How did I respond?
- How does the work help me look at myself in a new way?
- How does life affect theatre? How does theatre affect life?
- How does the collaboration between audience and performer affect the creation of meaning in the theatre?

Performance Objectives:

Learners will:

- Compare a live theatrical experience with viewing a film, listening to radio, or reading a book.
- Identify various levels of meaning in a theatrical work.
- Articulate the various ways theatre can lead to creative self-expression and personal meaning.
- Articulate the importance of diversity in the making, interpretation and evaluation of theatre (e.g., gender, multicultural and nontraditional).

Sample Activities:

Have learners pick a special moment from their lives that involves self and others. Image a picture of this moment. Think about why learners chose that moment, how they felt, and how they thought the others might have felt. With partners, create a living picture of that moment. Share it with the class. Discuss what is happening in the picture. Describe how the characters are feeling. Explain why certain conclusions were reached.

View a video/film/production. Describe how it created meaning and form. Identify the various levels of meaning. Could this work help people deal with problems? Explain.

Choose an incident common to the participants. Divide into small groups to discuss what happened. Have each group re-enact what happened. Compare the presentations. What similarities were there? What differences? What?

Choose an incident from the news. Re-enact the incident. Discuss how interpretation might be shaped by prejudice, ignorance or viewpoint.

Theatre Activity: The Bus Stops Here

I & II. The Commission of Nebraska Artistic Research (NAR) has invited you to a reading of "Sweetwater," a screenplay co-authored by a Nebraskan. The writer's experience crossing Nebraska on a Greyhound bus inspired him to write about what Nebraska might look and sound like to someone from a different culture

I. Warm-up Activity: Improvisation

II. Introduce the Activity

→ **Assign readers** for the following six parts:

Narrator Mrs. Christiansen
Isabelle Lois Opal Elgin
Gerard

→ **Read the selected scenes.**

→ **Discuss the performance using these questions:**

- How did I respond to the play? (B21)
- What does this screenplay mean to me? (B17)
- How does the play help me to see my community in a new way? (B21)
- What makes this screenplay important? (B14)
- How does life affect theatre? ...theater affect life? (B21)

III. The NAR is compiling a Nebraska Arts Packet and wants to present the sights and sound of your community.

To take this play beyond the 21st century, imagine an alien spaceship landing in your hometown. You decide to create a sequel and submit it to the NAR for the arts packet. Having listened to the selected scenes from the script, take a few minutes to recall an event in your community that a visitor from outer space might find interesting, confusing or amusing.

VI. Submit your group's idea to the Commission in the form of a photograph.

III. Partner Activity

→ Recall the improv you did with a partner where you assumed the roles of alien and hometown person. Now reverse roles. Then alien becomes the hometown person, etc.

VI. Group Activity

→ **Share stories in groups of 4-6 students.**

→ **Develop a group story.**

- How does the collaboration between audience and performer affect the creation of meaning in the theatre? (B21)

→ **Create a scene to be photographed illustrating the climax of your story and give it a title.**

THEATRE TEACHING PROCEDURES: *The Bus Stops Here*

PREPARATION

- This lesson may take more than one class period and may be developed into a full teaching unit
- Copy scripts for each student.
- Assign parts and allow time for practice reading.
- Arrange chairs/stools in front or on stage.

CLASSROOM PROCEDURES (Teaching Theatre and Cultural Diversity)

- I. Warm-up
 - A. Improvise
 1. Describe/create a special place in your hometown.
 2. Go to a “new” place (different from your hometown).
 3. Meet someone “new”.
 - B. Improvise the following scene with a partner: An alien lands in your hometown. You must protect him from discovery. He must fit into your town for 24 hours until he can return to his planet. Teach him/her how to fit into your town for the next 24 hours. The alien doesn’t understand your culture.
- II. Discuss or read a piece of literature that involves a person coming to a new “place”.
(e.g., *Alice in Wonderland* • *The King & I* • *My Antonia* • *Journey to America* • *A Connecticut Yankee in King Arthur’s Court* • *Sweetwater*)
 - Read/listen to the screenplay.
 - Discuss the screenplay using the questions provided on the activity sheet.
- III. Revisit the “alien improv.”
 - With your partner, select a portion of the improvisation to share with a small group.
- IV. Share a selected portion within small groups.
 - In the small group, blend the selected portions to create a story. Using actors, create a tableau or a moving image to represent the big idea of the story. Take a photograph of the scene and give it a title.
- V. Making Connections
 - A. Processing the experience
 1. How did you use your own life experiences in the development of your characters? (emotions, relationships)
 2. Discuss your stories and the story read.
 3. How did this “performance” / experience affect your personal views?
How does theatre affect life? / How does life affect theatre?
How does the collaboration between audience and performer create meaning in the theatre?

EXTENSION ACTIVITIES

- Write actual scripts for the scene.
- Manipulate the scenes to tell different stories.

TEACHING STRATEGIES

- Whole Group presentation
- Partner sharing
- Small group processing-cooperative learning w/social skills

ASSESSMENT

Use the questions listed in Making Connections above as the tableau **performance** is assessed. A **rubric** may be created to assist in the assessment. Refer to the Assessment section of the document for more information.

VOCABULARY

Play	Dialogue	Tableau	Improvisation	Conflict	Rehearsal
Storytelling	Dramatization	Scene	Script	Play writing	

MATERIALS/RESOURCES

- Reading material
- Optional – camera to record the group story

CURRICULUM CONNECTIONS

Language Arts	Social Studies	Psychology	Guidance	Special Needs
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Theatre Activity: The Bus Stops Here

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Narrator	Mrs. Christiansen	Isabelle	Lois
Opal	Elgin	Gerard	

→ **Read the selected scenes.**

→ **Discuss the performance using these questions:**

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III. Partner Activity

→ **Recall the improv you did with a partner where you assumed the roles of alien and hometown person. Now reverse roles. Then alien becomes the hometown person, etc.**

VI. Submit your group’s idea to the Commission in the form of a photograph.

VI. Group Activity

→ **Share stories in groups of 4-6 students.**

→ **Develop a group story.**

- How does the collaboration between audience and performer affect the creation of meaning in the theatre? (B21)
- Create a scene to be photographed illustrating the climax of your story and give it a title.

Sights and Sounds: Images that Impact

A Music Lesson: Critical Choices

Cultural/Historical Approach To Evaluating

Performance Objectives:

The learner will...

- Describe how the significance of a piece of music changes over time and cultures.
- Explain how the value of music changes when viewed from different cultural perspectives.

Selected Questions:

- What is the value of this music? (C21)
- What influence does the historical setting of the work have on its worth today? (C17)
- Does this music have significance today, yesterday, and/or for the future? Why? (C17)
- What is this music communicating? (C12)
- How well does this music effect a response? (C20)

Selected Sample Activity:

Listen to an example of a Gregorian chant and discuss its significance today.

Context for Learning:

To personalize this learning, we have created a series of activities in which the learners interact with each other as they make critical evaluations.

MUSIC

Critical Approach to Evaluating

What is the value of this music?

Questions:

- Why are some pieces still performed years after their creation while others are forgotten?
- How do we decide what pieces to perform/program?

Performance Objectives:

Learners will:

- Design a rationale for judging a piece of music as "quality" music.
- Develop criteria for programming music.

Sample Activities:

One of the ways we learn about past cultures is through their music. Have learners select examples of music which would help future generations understand them and their culture. Choose 5-15 minutes of music for a radio show on a given theme, including a variety of moods and styles.

Choose background music for a piece of literature that learners have read.

Have learners generate characteristics that a piece of music must have to be considered "quality." Using a familiar piece of music, determine its value "quality."

View a portion of a motion picture with and without the sound and explore the impact it has on the total experience. (i.e. "Star Wars," "Dances With Wolves", and "Home Alone").

C21

Music Activity: Critical Choices

Dear Educator,

The Commission of Nebraska Artistic Research (NAR) is considering creating and/or commissioning music that represents Nebraska, its past, present and future. The music selected will have its debut in a Nebraska Arts Packet, which will be distributed statewide. Making such selections is difficult. Your class is being asked to assist with critical evaluation and selection of the music.

Please listen to the music provided on the enclosed tape, then design a rationale for judging a piece of music. Develop criteria for judging and selecting music and then submit the music you choose. Remember, the music should represent both the history and future of our state.

As an incentive for your class, the NAR will sponsor your attendance at a performance of your choice in your area.

Thank you for taking the time in your busy teaching schedule to assist us this important decision. Send a tape of the music your students have selected and keep the one in the packet. It may be useful in other units of instruction.

Sincerely,

Gerald L. Bacon
Director of the Commission of Nebraska
Artistic Research

I. Read the letter and listen to the selections.

II. Use the questions below to guide your discussion as you determine a rationale for judging a piece of music.

- Does this music have significance today, yesterday, and/or for the future? Why? (C17)
- Why are some pieces still performed years after their creation while others are forgotten?
- How does music of other cultures speak to the listener?
- What connections can be made to other times, places and cultures? (C18)
- How well does this music evoke a response? (C20)
- How does music of the past still relate to today's audiences?
- What is this music communicating? (C12)
- How does this music relate to the individual? (C25)
- Are meaningful connections made to personal experience? (C22)
- Is a musical message conveyed effectively? Why? (C13)

III. How do we make critical choices?

- Discuss what it means to judge a piece of music as "quality" music and design a rationale for evaluating music.
- Create a classroom music chart listing how the significance of music changes over time and culture.
- Use the criteria and rationale as small groups choose two to four musical works that represent the local community, its past, present or future.

MUSIC TEACHING PROCEDURES: Critical Choices

PREPARATION

- Select 2-4 pieces of music
- Collect necessary materials

CLASSROOM PROCEDURES

VI. **Read and Listen**

- Read the letter from the Commission of Nebraska Artistic Research to the class.
- Listen to each selection and use the discussion questions provided.

VII. **Discuss the selections.**

VIII. **How do we make critical choices?**

- Students develop a rationale for judging a piece of music as “quality” music.
- Create a music chart that lists the criteria that makes music significant over time and across cultures.
- In small groups, use the criteria and rationale as music is chosen which represents Nebraska, its past, present or future.

TEACHING STRATEGIES

- Inquiry method
- Large group discussion
- Small group consensus building

EXTENSION ACTIVITIES

- Have students compose/arrange music that follows the criteria chart
- Have students write lyrics that represent Nebraska and use them with the music they have developed or another “quality” music.

ASSESSMENT

The small groups report back with a **presentation** of their music selections and then, in class **discussion**, show how the rationale and criteria were used in making their choices. Refer to the Assessment section of the document for more information.

VOCABULARY

- Differentiate between composer, performer, recording technician, and listener
- Elements of music – rhythm, melody, form, tone color, texture, etc.

MATERIALS/RESOURCES

- Music selections – In your choice of listening selections, consider the following:
 - ethnic populations in the community
 - special celebrations
 - place names (i.e., Ogallala) and community history

CURRICULUM CONNECTIONS

- Social Studies
- English
- Technology

Music Activity: Critical Choices

Dear Educator,

The Commission of Nebraska Artistic Research (NAR) is considering creating and/or commissioning music which represents Nebraska, its past, present and future. This music selected will have its debut in a Nebraska Arts Packet that will be distributed statewide. Making such selections is difficult. Your class is being asked to assist with critical evaluation and selection of the music.

Please listen to the music provided on the enclosed tape, then design rationale for judging a piece of music. Develop criteria for judging and selecting music and then submit the music you choose. Remember, the music should represent both the history and future of our state.

As an incentive for your class, the NAR will sponsor your attendance at a performance of your choice in your area.

Thank you for taking time in your busy teaching schedule to assist us in this important decision. Send a tape of the music your students have selected and keep the one in the packet. It may be useful in other units of instruction.

Sincerely,

Gerald L. Bacon
Director of the Commission of
Nebraska Artistic Research

I. Read the letter and listen to the selections.

II. Use the following questions to guide the classroom discussion.

- Does this music have significance today, yesterday, and/or the future? Why? (C17)
- Why are some pieces still performed years after their creation while others are forgotten?
- How does music of other cultures speak to the listener?
- What connections can be made to other times, places and cultures? (C18)
- How well does this music evoke a response? (C20)
- How does music of the past still relate to today's audiences?
- What is the music communicating? (C12)
- How does this music relate to the individual? (C25)
- Are meaningful connections made to personal experience? (C22)
- Is a musical message conveyed effectively? Why? (C13)

III. How do we make critical choices?

- Discuss what it means to judge a piece of music as "Quality" music and design a rationale for evaluating music.
- Create a classroom chart listing criteria for selecting or programming music.
- Use the criteria and rationale as small groups choose two to four musical works that represent the local community, its past, present or future.

Sights and Sounds: Images that Impact

A Visual Arts Lesson: Art on Site

Cultural/Historical Approach to *Evaluating*

Performance Objectives:

The learner will

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation. (D10)
- Discuss the criteria that their own culture uses to evaluate art works. (D10)
- Interpret the historical and contemporary value of an artwork and predict its future value. (D10)
- Explore how the evaluation of work of art has changed over time. (D10)

Selected Questions:

- Why is the work important? (D10)
- What factors make this work important today? (D10)
- How have evaluations of particular works changed over time and across cultures? (D10)
- How good do I think this is? (D14)
- What connections can I make to my own experience? (D15)

Selected Sample Activity:

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss selected factors such as possible gender of the artist, function or culture of the work, etc. that contributed to the categorization. How do categorizations affect the way one values different works?

Context for Learning:

To personalize this learning, we have created a learning activity from the suggestions above.

VISUAL ARTS

Cultural/Historical Approach to *Evaluating*

Why is this work important?

Questions:

- What factors make this work important today?
- What factors have been used in other times and places to evaluate a work of art?
- How have evaluations of particular works changed over time and across cultures?

Performance Objectives:

Learners will:

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.
- Discuss the criteria that their own culture uses to evaluate art works.
- Interpret the historical and contemporary value of an artwork and predict its future value.
- Explore how the evaluation of a work of art has changed over time.

Sample Activities:

Look at a diverse group of objects and categorize them according to craft or fine art. Justify each decision. Discuss selected factors such as possible gender of the artist, function or culture of the work, etc. that contributed to the categorization. How do categorization affect the way one values different works?

Examine a work of art from another culture that has mythological content and research what this content means in that culture. Write an essay discussing how this work is important to that culture. Make a work of art that represents a contemporary cultural hero. How is one's work important to his/her culture?

Choose a well-known work of art and make a survey of why people think the work is important. Analyze the kinds of answers received. Develop a list of criteria used to evaluate the work. Research how the work was valued in its time. Discuss how the evaluation might have changed over time.

Visual Arts Activity: Art on Site

The Commission of Nebraska Artistic Research called for communities in Nebraska to send in photographs of what they might contribute to the tour publication, "Sights & Sounds: Images that Impact." Since we received such a wide variety of images, we have asked your committee to help us by categorizing the submitted works. Each decision you make must be justified to the members of the Commission. Use the following questions as you establish the criteria for the categories.

- Why is the work important? (D10)
- What factors make this work important today? (D10)
- How have evaluations of particular works changed over time and across cultures? (D10)
- How am I reacting to this end and why? (D13)
- How good do I think this is? (D14)
- What connections can I make to my own experience? (D15)
- How does art relate to life? (D19)

→ **Start by dividing the photos of images into consideration groups of like images:**
(List by corresponding number or subject matter.)

Popular Culture

Fine Art

→ **Now establish criteria for evaluation of each group (your criteria may be different).**

- **Now use your criteria to choose two images from each category to be included in the publication.**

→ **What images from your community could be included and in which category would they be placed?**

VISUAL ARTS TEACHING PROCEDURES: *Art on Site*

PREPARATION

- One class period
- Packets of art images for each group

CLASSROOM PROCEDURES

- I. Read the context for learning and allow students to work in small groups to divide the works into the two categories. Have the class compare selections for each category. Discuss the following questions:
 - What purposes do these categories of works serve in society?
 - Are they worthwhile?
- II. Review the questions the groups might consider while developing criteria and allow time for development of criteria in small groups. Compare the criteria which each group has developed.
- III. Allow small groups to modify their criteria.
- IV. Allow small groups to choose images for inclusion in the publication and to consider images from their community they might like to add.
- V. As a class, discuss the selections for the publication and how the criteria was used.
- VI. Do a final assessment writing.

EXTENSION ACTIVITIES

- Whole class activity with consensus on art images to be selected.
- Photograph “art on site” in local community.
- Create an “Images that Impact” pamphlet or display.

TEACHING STRATEGIES

- Small group
- Consensus decision making

ASSESSMENT

See page J20 included with the lesson and the Assessment section of the document for more information.

VOCABULARY

Fine Art

Popular Culture

Criteria

Evaluation

MATERIALS/RESOURCES

- Include works that range from popular advertising images to fine art pieces from around the state. Try to include some “pop” art type images, which are set forth as art, but use imagery from popular culture.
- Include images from all ethnic populations represented within Nebraska.
- Be sure to include some works that serve a function, such as Native American pottery.
- Have enough art images for each group to have a complete set.

CURRICULUM CONNECTIONS

- Social Studies
- Health
- Career Awareness

Visual Arts Activity: Art on Site

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- Why is the work important? (D10)
- What factors make this work important today? (D10)
- How have evaluations of particular works changed over time and across cultures? (D10)
- How am I reacting to this and why? (D13)
- How good do I think this is? (D14)
- What connections can I make to my own experience? (D15)
- How does art relate to life? (D19)

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ASSESSMENT

GOAL: Recognize and value connections between arts and their own lives and environments.

Objectives:

- Examine and analyze contemporary visual images in the context of popular culture.
- Interpret the historical and contemporary value of an artwork and predict its future value.

Assessment: Student writing

- Discuss how your group valued the two categories, popular culture and fine art.
- Pick a work of art you think reflects Nebraska culture and discuss why that reflection is true for you.

GOAL: Exhibit oral and written communication skills in responding to your own artistic expression and that of others.

Objective:

- Evaluate a work of art from at least two different cultural/historical perspectives based on historical investigation.

Assessment: Student writing and participation in oral group work.

GOAL: Be able to develop criteria based on knowledge and experience in evaluation their own and others' creative expressions or work.

Objectives:

- Discuss criteria that their own culture uses to evaluate works of art
- Explore how evaluation of a work of art has changed over time.

Assessment: Student writing and oral discussion

- Pick one of the works you chose for inclusion in the publication and discuss how it fits your criteria for evaluation.
- Discuss how the works of popular culture have been interpreted over time.

GOAL: Recognize the importance of diversity and equity in the creation, performance, interpretation and evaluation of arts.

Objectives:

- Evaluate works of art from at least two different cultural/historical perspectives based on historical investigation.
- Interpret visual images in their cultural/historical contexts.

Assessment: Student writing

- Pick a work of art you discussed today and describe it from at least two perspectives.
- Discussion of Nebraska culture and works from the students' communities.

GOAL: Solve problems through the visual and performing arts.

Objectives:

- Interpret historical and contemporary value of an artwork and predict its future value.
- Interpret visual images in their cultural/historical contexts.

Assessment: Group solution to problem of choosing images for a tour publication.

CHECKLIST FOR EVALUATION OF WRITING ASSESSMENT

- Writing shows student has interpreted contemporary values of works of art.
- Writing shows student has developed significant criteria related to cultural/historical context for evaluation.
- Writing shows student has connected the criteria to the evaluation statements.
- Writing shows student recognizes multiple perspectives.
- Writing show relationship of art to the student's own experience.

Sights and Sounds: Images that Impact

An Integrated Lesson: Sights, Sounds, Action!

Technical/Creative Approach to Connecting

Performance Objectives:

The learner will . . .

- Communicate feelings through dance. (A12)
- Identify knowledge and skills gained from reading, viewing and/or performing. (B11)
- Analyze music of various cultures as a vehicle for communication. (C14)
- Explain how cultures, physical, geographical, historical and individual considerations shape the choices about forms, media and techniques that they and other artists make. (D7)

Selected Questions:

- How does dance/movement help us communicate feelings? (A12)
- What skills are developed as we are involved in theatre? (B11)
- How is music used to communicate information about various cultures? (C14)
- How are the choices an artist makes influenced by resources available, where the artist is living, and when the choices were made? (D7)

Context for Learning:

The Nebraska Artistic Research Commission (NAR) has invited each community to develop a TV commercial which highlights Nebraskans and their connections to the arts of the past, present and future. This two minute commercial will be used for the grand debut of the Nebraska Arts Packet. Since the packet will be representing Dance, Music, Theatre and the Visual Arts, it is important for your group's commercial to include all the arts.

DANCE

Creative Approach
to Connecting

What connections can I make to dance?

Questions:

- How does creative expression in dance help express feeling in my life?
- How does dance help me know and improve myself?

THEATRE

Creative Approach
to Connecting

What links can be made from this theatre experience to life?

Questions:

- Do I identify with any characters in this play?
- What themes in this play give me insight into my life?
- By performing, what do I learn that can be used in life?
- How does this reflect society?

Performance Objectives:

MUSIC

Creative Approach
to Connecting

What does this message communicate to the individual?

Questions:

- How do musical messages compare among different individuals?
- How do different composers treat the same theme (e.g., French Revolution through Beethoven's "Eroica")?

Performance Objectives:

Learners will:

- music of various cultures as a vehicle for
- in various types of concert

VISUAL ARTS

Technical and Creative Approach
to Connecting

What connections can I make to my art and why?

Questions:

- What kinds of media and techniques have been used in different times and places?
- How and why do media and techniques differ in different times and places?
- How does what I am trying to say in my work connect to my life experiences?
- What sources from my own time and place, and from other times and places, have I used for my work? Why?
- Does my work have something to say to the society in general? What?

Performance Objectives:

Learners will:

- Explain what the technique and medium communicate about the cultural, physical, geographical and individual context of the work.
- Explain how the cultural, physical, geographical, historical and individual considerations shape the choices about forms, media and techniques that they and other artists make.
- Analyze and discuss the sources of their own works and of other works.
- Articulate the way they intend . . .

Sample Article

INTEGRATED ARTS TEACHING PROCEDURES:

Sights, Sounds, Action!

PREPARATION

- Time – This lesson may extend over 3-5 class periods.
- Collect Materials for the boxes.
- Arrange for a “production” of the commercial, either “live” or recorded on VHS

CLASSROOM PROCEDURES

- I. Introduction
 - Introduce the activity to the class by reading the context for learning.
 - Form three small groups (or multiples of three)
 - Assign a box to each group
- II. Small group activity
 - Read the assignment on the box lid.
 - Open the box to reveal the materials/props
 - Discuss the questions provided. Record and submit the group’s responses.
 - Design the commercial
 - Two minutes
 - Showcasing each of the art disciplines
- III. Presentation of commercials
- IV. Individual self-assessment
 - Reflective questionnaire completed by each student

EXTENSION ACTIVITIES

- Development of commercial to be used on local cable station

ASSESSMENT

- Self-assessment will be on going throughout the activity as the groups answer the questionnaires provided.
- A rubric may be developed for use by both the students and the teacher as the project is completed. See the Assessment section of the document for information on developing rubrics and other forms of assessment.

TEACHING STRATEGIES

- Small group
- Performance

VOCABULARY

- Commercial

MATERIALS/RESOURCES

- Questionnaires for each group
- Material to use as drapes for each box
- Simple musical instruments
- Pads for recording the script
- Rolls of newsprint, other colored paper, and glue for the backdrop

CURRICULUM CONNECTIONS

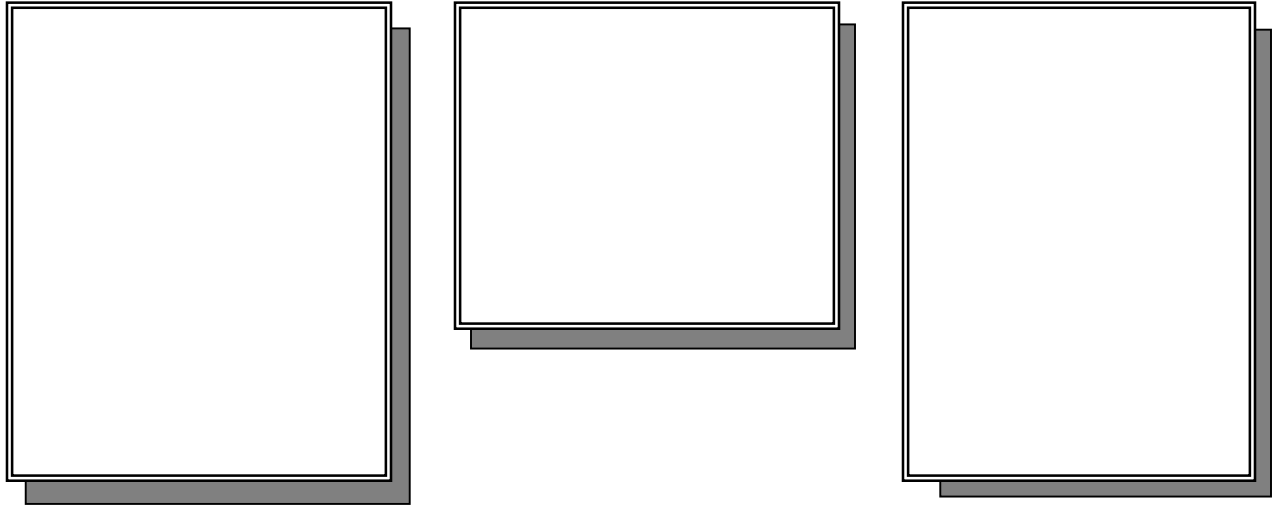
- Social Studies
- Technology
- Language Arts

Integrated Arts Activity: Sights, Sounds, Action!

The Nebraska Artistic Research Commission (NAR) is calling for the involvement of students and community members statewide as the new arts project, *Sights and Sounds: Images that Impact* is released. This project will provide a means for Nebraskans to remember the arts of their past, affirm the arts as they are today, and give voice to the dreams of what the arts may be like in the future.

The advertisements provided have appeared in a local newspaper. Your students are being asked to create commercials showcasing the arts in Nebraska. Three different commercials will be needed. The first will showcase the arts of the past, the second will highlight the arts of today and the third commercial will forecast the arts as they may be in the future.

Advertisements and questions:



Questions for small group processing:

- How does dance/movement help us communicate feelings?
- What skills are developed as we are involved in theatre?
- How is music used to communicate information about various cultures?
- How are the choices an artist makes influenced by resources available, where the artist is living, and when the choices were made?

Reflective self-assessment questions:

- How does dance reflect the concerns of society? (A16)
- How has dance changed through the ages? (A13)
- How does the script reflect the society it is describing? (B11)
- What sounds are used to communicate in the music of various cultures? (C8)
- How do we decide what music to play? (C21)
- How do we apply evaluative criteria to our work? (D15)

